

## COMPOSITIONS

POUR LE

PIANO

DE

**J. EGGHARD.**

		C.			C.
7722 №	1. Campanella. Op. 2 . . . . .	40	1074 №	57. Nocturne mignon. Op. 144 № 1 . . . . .	20
1584 „	2. La bayadère. <i>Impromptu</i> . Op. 20 . . . . .	30	10773 „	58. „ „ „ 144 „ 2 . . . . .	25
5405 „	3. Sérénade italienne. Op. 22. (K. B. Cr. V № 11). 30	30	6940 „	59. „ „ „ 144 „ 3 (K. B. III. № 4.) 30	30
7732 „	4. Sarolta. <i>Impromptu</i> . Op. 24 . . . . .	30	1591 „	60. Le bon vieux temps. Op. 145 № 1 . . . . .	20
747a „	5. <i>Impromptu</i> . Op. 27 № 1 . . . . .	20	1592 „	61. Doux sentiment. Op. 145 № 2 . . . . .	20
747b „	6. Romance. Op. 27 № 2 . . . . .	20	1593 „	62. Chanson d'amour. Op. 145 № 3 . . . . .	20
752 „	7. Simple mélodie. Op. 29 . . . . .	20	770 „	63. Vive le champagne. <i>Chant des buveurs</i> . Op. 147 . . . . .	30
831 „	8. Chant du soir. Op. 33 . . . . .	30	9458 „	64. La Gracieuse. <i>Pièce de salon</i> . Op. 148 . . . . .	30
5419 „	9. Rosée de perles. Op. 34. (K. B. Cr. IV № 42.) 20	20	11291 „	65. La polka des marionnettes. Op. 155 à 4 mains. . . . .	45
7888 „	10. Danse cosaque. Op. 35 . . . . .	30	9871 „	66. Mon petit oiseau. <i>Bluette</i> . Op. 156 . . . . .	25
7819 „	11. Berceuse. Op. 38 . . . . .	25	9687 „	67. C'est ton image. <i>Mélodie</i> . Op. 164 . . . . .	30
4064 „	12. Espièglerie. <i>Caprice</i> . Op. 40 . . . . .	30	9603 „	68. Fleurs des Alpes. <i>Tyrolienne</i> . Op. 165 . . . . .	30
5407 „	13. Méditation d'une jeune fille Op. 41. (K. B. Cr. V № 101) 20	20	4072 „	69. Profond amour. <i>Mélodie</i> . Op. 167 . . . . .	30
1073 „	14. Chanson du printemps. <i>Mélodie</i> . Op. 42 . . . . .	20	4073 „	70. La Rieuse. <i>Mazurka élégante</i> . Op. 172 . . . . .	30
764 „	15. Insouciance. <i>Nocturne</i> . Op. 45 . . . . .	15	736 „	71. Rosalie. <i>Tyrolienne</i> . Op. 176 . . . . .	30
8908 „	16. Chanson pastorale. Op. 52 . . . . .	25	4074 „	72. Lebe wohl, geliebtes Wesen. Op. 177 № 1 . . . . .	30
1292 „	17. Au bord de la mer. <i>Impromptu</i> . Op. 53 . . . . .	20	833 „	73. Боже, царя храни. Op. 177 № 2 . . . . .	30
7928 „	18. La jeunesse dorée. <i>Valse-caprice</i> . Op. 55 . . . . .	40	1526 „	74. Chanson napolitaine. Op. 177 № 6 . . . . .	30
765 „	19. La source de perles. <i>Caprice</i> . Op. 57 . . . . .	30	799 „	75. Un sourire charmant. <i>Petit morceau</i> . Op. 178 . . . . .	20
832 „	20. La nymphe des bois. <i>Polka-Mazurka</i> . Op. 58 . . . . .	30	11304 „	76. Dors, mon enfant. Op. 179 . . . . .	25
8005 „	21. Air allemand. <i>Thüringer Volkslied</i> . Op. 61 . . . . .	25	771 „	77. Le plus beau rêve. <i>Morceau de salon</i> . Op. 180 . . . . .	20
9059 „	22. Les Bijoux du Salon: Op. 63. № 1. <i>Romance</i> . . . . .	25	883 „	78. Ma bien-aimée. <i>Poésie sentimentale</i> . Op. 182 . . . . .	20
9044 „	23. „ „ „ „ 2. <i>Impromptu</i> . . . . .	25	884 „	79. La clochette d'argent. <i>Morceau brillant</i> . Op. 183 . . . . .	30
9490 „	24. „ „ „ „ 4. <i>Valse</i> . . . . .	25	885 „	80. La valse des fantômes. Op. 184 . . . . .	20
9039 „	25. „ „ „ „ 5. <i>Réverie</i> . . . . .	25	9662 „	81. Amorosa. <i>Romance italienne</i> . Op. 187 . . . . .	30
9053 „	26. Perles de champagne. <i>Morceau brillant</i> . Op. 66 . . . . .	40	9772 „	82. Adelina. <i>Polka-Mazurka</i> . Op. 189 . . . . .	40
9379 „	27. Le myosotis. <i>Mélodie</i> . Op. 67. № 4 . . . . .	25	9745 „	83. La jolie danseuse. <i>Valse-élégante</i> . Op. 191 . . . . .	30
8054 „	28. Topsy. <i>Polka des nègres</i> . Op. 73 . . . . .	30	9885 „	84. Quel beau soir. <i>Mélodie</i> . Op. 192 . . . . .	20
1351 „	29. Jet d'eau. <i>Impromptu</i> . Op. 76 . . . . .	30	11055 „	85. La douceur. <i>Petit morceau</i> . Op. 193 . . . . .	25
797 „	30. La rêveuse. <i>Morceau de sentiment</i> . Op. 79 . . . . .	20	11581 „	86. La plus belle! <i>Impromptu-Mazurka</i> . Op. 196 . . . . .	45
4066 „	31. La joyeuse. <i>Fantaisie-Polka</i> . Op. 81 . . . . .	30	1594 „	87. La flora. <i>Scène de danse espagnole</i> . Op. 197 . . . . .	30
798 „	32. Souviens-toi. <i>Morceau de sentiment</i> . Op. 86 . . . . .	30	10898 „	88. Vers le ciel. <i>Mélodie</i> . Op. 199 . . . . .	25
766 „	33. La primavera. <i>Mélodie</i> . Op. 87 № 1 . . . . .	20	1291 „	89. La brunette. <i>Valse</i> . Op. 207 № 2 . . . . .	20
9707 „	34. Le bluet. <i>Mélodie</i> . Op. 87 № 2 . . . . .	15	4076 „	90. Ame chérie. <i>Romance</i> . Op. 218 . . . . .	30
9186 „	35. Le Liseron. Une fleur. <i>Mélodie</i> . Op. 87 № 3 . . . . .	25	9851 „	91. Idyle. <i>Pièce de salon</i> . Op. 226 . . . . .	30
9531 „	36. Emma. <i>Pièce pour les élèves</i> . Op. 88 . . . . .	30	11600 „	92. Tendre fleur. <i>Mélodie</i> . Op. 229 № 1 . . . . .	15
718 „	37. Chant des bûcherons. <i>Caprice</i> . Op. 89 . . . . .	45	2865 „	93. La gracieuse. <i>Valse</i> . Op. 229 № 2 . . . . .	15
1585 „	38. Le rossignol enchanté. <i>Mélodie variée</i> . Op. 93 . . . . .	20	9988 „	94. Petit ange. <i>Réverie-Nocturne</i> . Op. 232 . . . . .	30
1586 „	39. Le troupier. <i>Marche militaire</i> . Op. 100 . . . . .	30	1076 „	95. Vergissmeinnicht. <i>He забыл меня</i> . Op. 244 . . . . .	20
4068 „	40. La petite voisine. Op. 105 . . . . .	40	1853 „	96. Valse gracieuse. Op. 245 . . . . .	20
9289 „	41. L'écho du cœur. <i>Improvisation</i> . Op. 106 . . . . .	30	10606 „	97. Mon bijou. <i>Morceau de salon</i> . Op. 246 . . . . .	30
9365 „	42. La galleguita. <i>Danse espagnole</i> . Op. 107 . . . . .	30	11136 „	98. Aennchen von Tharau. <i>Air Allemand</i> . Op. 253 № 2 . . . . .	20
9564 „	43. Au village. <i>Mélodie</i> . Op. 108 № 1 . . . . .	25	11011 „	99. Das Schwabenmädle, von Proch. Op. 253 № 3 . . . . .	25
8062 „	44. Les bonvivants. <i>Morceau brillant</i> . Op. 110 . . . . .	40	11827 „	100. Long, long ago. <i>Air anglais</i> . Op. 253 № 4 . . . . .	25
4069 „	45. La petite Causeuse. Op. 120 . . . . .	30	10994 „	101. Tral! tral! <i>Mélodie de Küchen</i> . Op. 253 № 5 . . . . .	25
5314 „	46. Chanson du chaudronnier. <i>Morceau caract.</i> Op. 124. 35	35	11133 „	102. Mazurka Styrienne. Op. 254 . . . . .	30
9521 „	47. La pauvre orpheline. <i>Réverie</i> . Op. 127 . . . . .	30	11221 „	103. Air tyrolien. Op. 258 № 2 . . . . .	25
1587 „	48. Ma bonne amie. <i>Morceau élégant</i> . Op. 128 № 1 . . . . .	30	2644 „	104. Chèvre-feuille. <i>Mélodie-Etude</i> . Op. 262 . . . . .	30
1588 „	49. Mélodie. Op. 130 № 4 . . . . .	20	2645 „	105. Mazurka- <i>Impromptu</i> . Op. 270 . . . . .	35
9642 „	50. Feodora. <i>Valse brillante</i> . Op. 132 . . . . .	30	11734 „	106. Auprès du moulin. <i>Etude de genre</i> . Op. 272 . . . . .	30
767 „	51. Le bal aux enfers. <i>Valse infernale</i> . Op. 136 . . . . .	30	2646 „	107. La fleur de Pologne. <i>Mazurka</i> . Op. 278 . . . . .	45
1589 „	52. Course des jockeys. <i>Galop brillant</i> . Op. 137 . . . . .	35	11280 „	108. La frétilante. <i>Polka gracieuse</i> . Op. 281 . . . . .	45
768 „	53. Marche du sacre du Prophète. Op. 140 № 4 . . . . .	30	11270 „	109. Steeple-chase. <i>Grand galop</i> . Op. 283 . . . . .	45
4071 „	54. Widmung, von Schumann, Op. 140 № 5 . . . . .	30	10859 „	110. La gracieuse. <i>Morceau élégant</i> . . . . .	15
9393 „	55. Marche forcée des troupes. Op. 141 . . . . .	40	9880 „	111. Polka militaire . . . . .	30
1589 „	56. La mignonne. <i>Petit morceau élégant</i> . Op. 143 . . . . .	30	10791 „	112. Romance dans le genre russe . . . . .	25

Томъ 172, 173 и 174 Три сборника любимыхъ пьесъ, по 1 р.

MOSCOU CHEZ P. JURGENSON.

St.-Petersbourg chez J. Jurgenson. | Varsovie chez G. Sennewald.

Imprimerie de musique P. Jurgenson à Moscou.

**Op. 107.**

93 65

This page of musical notation is for a piano piece, consisting of five systems of staves. The notation is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The music is characterized by dense, complex chords, often with multiple accidentals, and frequent use of slurs and accents. The dynamics range from *mf* (mezzo-forte) to *mp* (mezzo-piano), with some passages marked *fz* (forzando). The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests, as well as performance instructions like *cres:* (crescendo) and *fz* (forzando). The page number 9365 is visible at the bottom.

8

*fz* *mf*

*cres:*

*fz* *mp*

This page of musical notation is for a piano piece, consisting of five systems of staves. The notation is complex, featuring many chords and melodic lines. The key signature is B-flat major (two flats). The dynamics are marked as follows:

- System 1: *fz* (first system), *fz* (second system)
- System 2: *mp* (first system), *fz* (second system), *fz* (third system)
- System 3: *fz* (first system), *mp* (second system), *fz* (third system)
- System 4: *f* (first system), *mf* (second system), *fz* (third system)
- System 5: *f* (first system), *p* (second system)

The notation includes various musical symbols such as notes, rests, beams, and slurs, indicating a complex and expressive piece.

This page of musical notation consists of five systems, each with a grand staff (treble and bass clefs). The music is written in a key signature of two flats (B-flat and E-flat). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system includes a *cres:* marking. The second system includes a *f* marking. The third system includes a *p* marking. The fourth system includes *fz* markings. The fifth system includes *fz* and *frit:* markings. The notation is complex, with many beamed notes and rests, suggesting a fast or intricate piece of music.

This page of musical notation consists of five systems, each with a grand staff (treble and bass clefs). The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various dynamics and markings:

- System 1:** Starts with *a tempo.* and *f* in the bass staff. The treble staff has a *dim:* marking. The system ends with *mp* in the treble staff.
- System 2:** Features a *cres:* marking in the treble staff. A first ending bracket labeled "8" spans the final two measures of the system.
- System 3:** Includes a *fz* marking in the bass staff and an *mf* marking in the treble staff. A first ending bracket labeled "8" spans the final two measures of the system.
- System 4:** Features a first ending bracket labeled "8" spanning the final two measures of the system.
- System 5:** Includes a *fz* marking in the bass staff and an *fp* marking in the treble staff.

The notation is dense, with many beamed notes and complex chordal structures in both hands.

This page contains five systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs) with complex chordal textures. The notation includes various dynamic markings and articulation symbols.

- System 1:** Features a forte (*f*) dynamic in the middle of the system and a piano (*p*) dynamic towards the end. There are eighth-note patterns in the right hand.
- System 2:** Includes piano (*p*) and forte (*f*) dynamics. The right hand has eighth-note patterns, and the left hand has a steady bass line.
- System 3:** Features fortissimo (*ff*) dynamics in both hands. The right hand has eighth-note patterns, and the left hand has a steady bass line.
- System 4:** Features fortissimo (*ff*) dynamics in both hands. The right hand has eighth-note patterns, and the left hand has a steady bass line.
- System 5:** Includes fortissimo (*ff*) and forte (*f*) dynamics. The word *sempre* is written in the left hand. The system ends with a fortissimo (*ff*) dynamic.